

# EXPLORING DIVERSITY

**A VIDEO  
CASE APPROACH**

**STEPHEN D. KROEGER • ANNE M. BAUER**

**SOFTWARE  
ENCLOSED**

# **Exploring Diversity**

## ***A Video Case Approach***

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# **Exploring Diversity**

## ***A Video Case Approach***

# PREFACE

## Introduction

This interactive CD-ROM and accompanying activity guide provides immediate access to powerful, living, classroom examples of culturally responsive teaching. The CD contains four video clips, grouped by topic (One Teacher's Influence and Majority Culture) and classroom (2<sup>nd</sup> grade literacy and 7<sup>th</sup> grade science). The activity guide provides discussion of various concepts, including culturally responsive teaching, instructional planning, classroom climate, and how to engage families; and it offers activities and questions that guide students toward understanding, analyzing, and synthesizing the video cases. The CD and guide work together as a field experience for students, where they can view quality examples of culturally responsive teaching in a classroom setting.

## What Is Culturally Responsive Teaching?

Culturally responsive teaching celebrates each student as part of the learning community and recognizes the role that students' real-life experiences and cultural traditions can play in the classroom. Culturally responsive teaching recognizes that students bring with them knowledge and experiences that are essential to their construction of concepts in the classroom. It reflects the knowledge, skills, and dispositions of the INTASC (Interstate New Teacher Assessment and Support Consortium, 1992) Standards. Culturally responsive teaching recognizes that each individual's beliefs about teaching and learning have a significant impact on his or her interactions in the classroom.

## Organization of the Text

This guide includes detailed instructions on how to install the CD-ROM, and how to navigate through the CD's template. It also provides contextual information and performance assessment to effectively observe and understand each video case. This contextual information will help draw meaning from these observations.

The guide is organized into three parts. Part I, Understanding Culturally Responsive Teaching, contains four chapters.

Chapter 1 responds to the question, "What is culturally responsive instruction?" In this chapter, culturally responsive instruction is defined, and each of its elements is discussed. Particular emphasis is placed on three principles of culturally responsive instruction: (a) utilizing cultural themes, (b) cooperative learning, and (c) creating a vision for celebrating diversity.

Chapter 2 describes differentiated learning as a primary strategy for putting culturally responsive instruction in action.

Chapter 3 describes aspects of classroom climate and structures for management. Cooperative learning and recognizing the role of multiple intelligences in managing classrooms are discussed. The chapter concludes with a discussion of functional behavioral assessment of specific behavioral concerns.

Chapter 4 presents research related to families from various culturally groups and issues related to cultural competence in family engagement.

Part II of this guide describes each of the video cases and gives a brief introduction for each case. This is followed by a description of the cases' key elements. Each chapter concludes with discussion questions (suggested responses presented at the end of the guide) and open-ended questions for consideration.

Part III presents the following resources: performance assessments and scoring rubrics, acknowledgements, sample responses to case questions, and a list of references.

### **The CD-ROM Video Cases**

Four cases, each presenting a unique aspect of culturally responsive instruction, are included on the CD-ROM. These cases address primary grades, middle school, and secondary school. They also discuss cultural, ethnic, linguistic, and socioeconomic diversity.

In the first case, Janice Glaspie and Darwin Henderson are working with literate, inner city, African American children. In this classroom every child is challenged, feels safe, and experiences the joy of learning. Though well-meaning individuals may emphasize the need for direct instruction with young children in inner urban settings, they demonstrate the use of literature to enhance literacy learning. As Ms. Glaspie contends, these children are literate.

At first glance, the second video case appears to present a homogeneous classroom. The socioeconomic diversity and developmental needs of these middle school students, however, have a significant effect on the interactions in the classroom. In this science classroom, Cathy Burton works with students to make connections to other content areas, as well as worldwide issues using poster projects and presentations.

In the third case, a secondary school teacher, Ms. Joy Lohrer, saw a need for diversity in the school. Rather than impose structure, she turned to the students for ideas and suggestions. Ms. Lohrer initially provided the specific agenda of the tolerance training videos and then generated a list of student-desired activities. This educator made a commitment to meet each Thursday. Her goal was to listen to students. In this video case, Ms. Lohrer provides an example of “what one teacher can do.”

In the final case, Guy Jones, Hunkpapa Lakota and a full-blood member of the Standing Rock Sioux Nation, discusses assumptions that may have an impact on the self-concept of young children. In this conversation with his colleague, Sally Moomaw, they illustrate how classroom practices—some of which are imbedded in our own experiences as students and teachers—are laid bare in view of another culture.

## **Features**

For a better understanding of the video cases and to gain insight into the concepts and practice of culturally relevant teaching, several supports are provided in this booklet. Each section begins with the Interstate New Teacher Assessment and Support Consortium (INTASC) Standards Principles, Content, Knowledge, and Dispositions that are addressed in each video case. The guide's features also include:

- Reflection questions to help consider the material provided.
- Key points of each case, followed by questions.
- Sample responses to the discussion questions.
- List of references for further reading.
- Performance assessment activities that provide evidence for the indicated Principles of the Interstate New Teacher Assessment and Support Consortium.

## **Acknowledgments**

This project allowed us to interact with a group of professionals committed to culturally responsive education for all children. Without their baring their souls and actions, these video cases and booklet could not have been produced. So, we gratefully acknowledge:

Cathy Burton  
Janice Glaspie  
Darwin Henderson  
Guy W. Jones  
Joy Lohrer  
Sally Moomaw

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## TO THE STUDENT

Take a moment to consider your own days as a student. Who were your classmates and teachers? Were they similar to you? Different? Was your school diverse? The school in which you work as a teacher may be very different from the one you attended as a student. You are likely to encounter many students, teachers, and staff members from different cultural, ethnic, and language groups, and you may notice a greater number of students with disabilities in general education classrooms. Schools today are increasingly diverse. At the same time, teachers are being held to higher levels of accountability for the student performance. To be a successful teacher, it is important to master the techniques of effective teaching; however, your beliefs about teaching and learning are probably the most influential factor in how you will teach. Your commitment that every student can learn—and that it is your role to make the curriculum accessible to each of them—is vital to your success and to that of your students.

### **What Is Culturally Responsive Teaching?**

Culturally responsive teaching celebrates each student as part of the learning community and recognizes the role that their real-life experiences and cultural traditions can play in the classroom. Being culturally responsive also means providing support for those students whose educational, economic, social, political, and cultural futures are most at risk. In these ways, being a culturally responsive teacher is not much different from being an effective teacher; however, the hallmark of a culturally responsive teacher is his or her recognition that the teacher is a political being—an individual who is working toward social justice and not “just doing a job.”

Even though each classroom is its own unique culture, composition, and characteristics, there are some general considerations of culturally responsive instruction. These include the central issues of justice, general considerations in place in culturally responsive classrooms. Ladson-Billings (1994) describes central considerations as:

- Helping students whose educational, economic, social, political, and cultural futures are most at risk to become intellectual leaders in the classroom.
- Supporting students as apprentices in a learning community.
- Recognizing students' real-life experiences as a legitimate part of the curriculum.
- Participating in a broad concept of literacy involving both written and oral traditions.
- Engaging collaboratively in a struggle against the status quo.
- Recognizing the teacher as a political being.

Culturally responsive instruction promotes excellent and personal meaning in education for culturally diverse students, accepting and celebrating diversity as a way of life (McLaughlin,

1996). Place is constantly considered, with students making sense of their own communities and the larger world, recognizing themselves as both products and creators of the interconnections among people and places (Raymer, 2001).

### **Developing Your Identity as a Culturally Responsive Professional**

The classrooms and interviews presented in the video cases are meant to challenge your assumptions and help you develop a wider perspective on teaching. You may find yourself considering your own culture or ethnicity and school experience. This is an excellent opportunity to develop an attitude of reflective dialogue—considering and discussing your own ideas and experiences and the ideas and experiences of others—that will help you understand the needs and perspective of all students and peers. You may become more aware of the congruence or lack of congruence between your home and community experience and your life at school. Did you experience a teacher in your years as a student with whom you resonated? Do the teachers and individuals in these cases express similar actions and values to the teacher you remember? How do the values presented in the video cases compare with your own experiences, assumptions, and beliefs?

As you view the videos, keep in mind that these are expert teachers and mature, reflective individuals. No one begins his or her work in classrooms at this level of proficiency, and it can be difficult to determine your own role in changing school and societal assumptions about culture and diversity. These educators may be teaching their students very differently than you were taught or expressing views that may be new to you, and each has a unique insight that will help you grow as a reflective practitioner. We encourage you to maintain an open mind and to accept the challenge of becoming a culturally responsive teacher.

### **Welcome to Culturally Responsive Classrooms!**

Interacting with children and young adults in a culturally responsive manner is a challenging and rewarding effort. Think about the voices of these educators as they communicate their absolute belief that every child can learn and should have the opportunity to shine. Enjoy seeing students actively engaged in learning. We enjoyed seeing these professionals in action, and hope you can find pieces of their work to use as you construct your own practice.

# GETTING STARTED: HOW TO USE THE CD-ROM

## Template Structure and Functionality

In the explanations below we will help you grasp the numerous possibilities available on this CD. In addition to this guide, you can access a tutorial on the CD by inserting the CD, opening the template and clicking on the Help (?) Button located in the lower right- hand corner of the screen.

## Requirements to Run the CD-ROM

You will need to install the latest version of QuickTime if you don't have it downloaded on your computer. You will find this out when you try to play a video clip. If you don't have the appropriate version of QuickTime, an error message and sometimes a red colored "X" across the video screen will appear, indicating that you need to install QuickTime.

## Installing QuickTime®

**PC:** At least Windows® 98 and QuickTime 6 are needed. If you are unsure of whether or not you have QuickTime 6, go ahead with the procedure to install it. Your computer will tell you if you have it or if you have a newer version. If you have QuickTime 6, quit the installation procedure. To install QuickTime in a PC, follow these steps:

**Step 1.** Place CD-ROM into the computer's CD-ROM player tray.

**Step 2.** Click on "My Computer."

**Step 3.** Click on the CD-ROM drive image, the program files and folders will appear.

**Step 4.** Click on the folder titled "PC QuickTime Installer." Click on the folder and follow the cues. QuickTime 6 will be installed on your computer. You can also install QuickTime 6 by visiting: <http://www.apple.com/quicktime/download/> to download the free QuickTime 6 player.

**Macintosh:** At least Macintosh Operating System 9 and QuickTime 6 are needed. If you are unsure of whether or not you have QuickTime 6, go ahead with the procedure to install it. Your computer will tell you if you have it or if you have a newer version. If you already have QuickTime 6, quit the installation procedure. To install QuickTime in a Macintosh computer, follow these steps:

**Step 1.** Place CD-ROM into the computer's CD-ROM player tray.

**Step 2.** Click on the CD-ROM image that appears on the desktop. The program files and folders will appear.

**Step 3.** Click on the folder titled "QuickTime Installer." Click on that folder and follow the cues. QuickTime 6 will be installed on your computer. You can also install QuickTime 6 by visiting: <http://www.apple.com/quicktime/download/> to download the free QuickTime 6 player.

## **Playing the CD-ROM Program**

**PC:** **Step 1.** Place CD-ROM into the computer's CD-ROM player tray.

**Step 2.** Click on "My Computer."

**Step 3.** Click on the CD-ROM drive image. The program files and folders will appear.

**Step 4.** Click on the "Click Me!" icon (usually orange in color).

**Step 5.** Introductory music and credits screen will play.

**MAC:** **Step 1.** Place CD-ROM into the computer's CD-ROM player tray. After a few moments, the CD-ROM image will appear on the desktop.

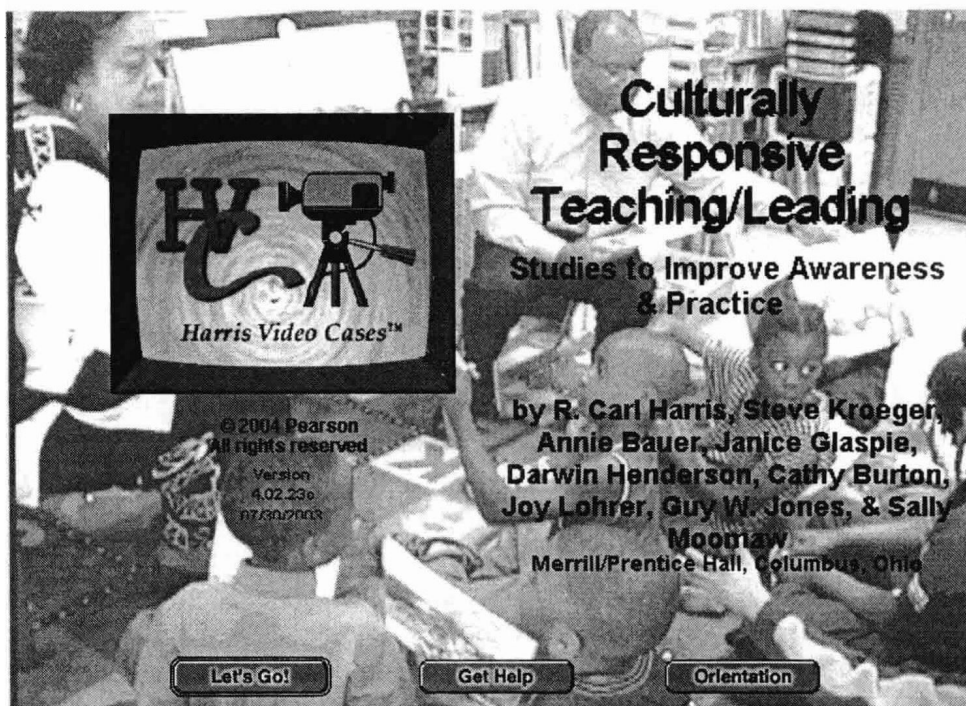
**Step 2.** Click on the CD-ROM image. The program files and folders will appear.

**Step 3.** Click on the "Click Me!" icon (usually orange in color).

**Step 4.** Introductory music and credits screen will play.

*NOTE:* When using the CD-ROM for the first time, we recommend you start with the "Get Help" button to familiarize yourself with the template. Select the second help section entitled "Using the Interface" and quickly review the contents. When you have all the information you need to begin, click the "Orientation" button for a brief overview of the CD's content. (If you need help when viewing the CD, click on the question mark (?) button located in the lower left-hand corner of the interface to access the automated tutorials.)

For technical troubleshooting problems, contact your system administrator or contact the CD-ROM's development team by calling 1-435-654-2166, or email [carlharris@shadowlink.net](mailto:carlharris@shadowlink.net).



## Using the Opening Screen

Now you are at the title screen where you will hear introductory music. The text on the title screen includes the title of the CD, the authors and co-authors, the publisher, and the copyright. Next, click on one of three buttons – Let's Go, Get Help, or Orientation.

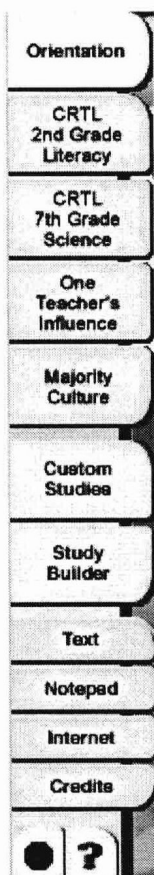
1. **Let's Go**—Click to begin immediately without any preliminaries.
2. **Get Help**—Click to help you understand the philosophy on how the template was created and how it works. The CD's tutorial provides a menu that allows you to access and find more information concerning the template's functionality or video ethnography history.
3. **Orientation**—Click to read a brief overview of the CD's content, organization, and functionality.

## Using the Orientation Screen

You will find brief explanations on the Orientation screen about the schools, teachers, content, video, audio, and text content organization, as well as how to obtain a free copy of QuickTime 6.

## Using the Help Screen

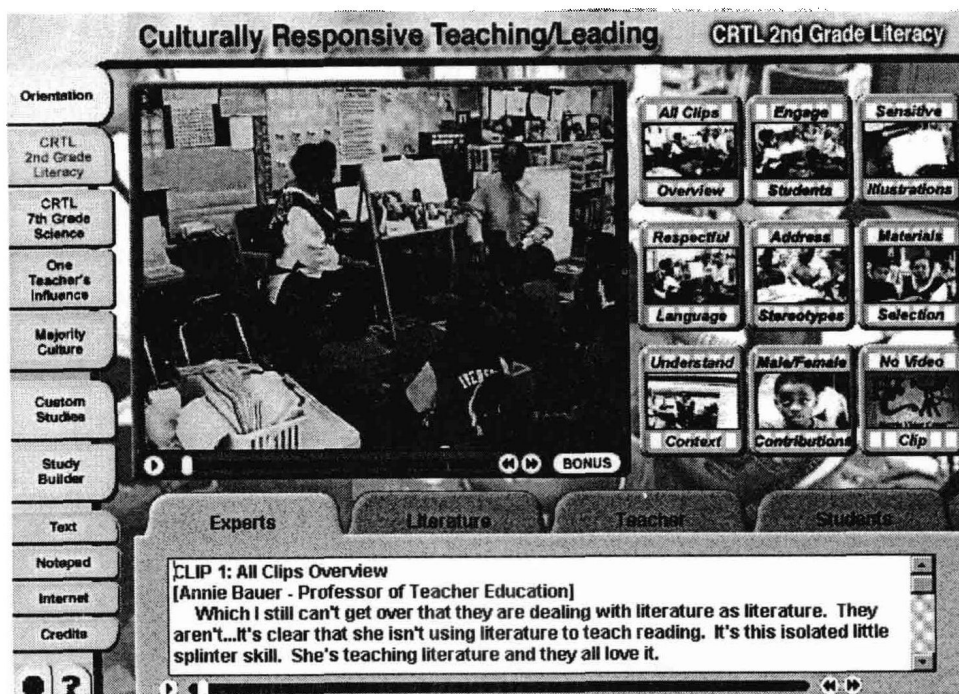
You will find that the Help button provides a menu of 35 specific topics organized within 10 categories related to the theoretical underpinnings of the template, its functions and special tools, and its intellectual history. Animation, audio, and text explanations are given to help you quickly grasp how the template works.



## Layout and Organization of the Template

The template organization in the left-hand navigation bar provides random access to labeled buttons with the following functions:

- Orientation—briefly explains the content and gives a few technical cues to get started
- Array of Studies—portrays different classrooms or different variables within a given classroom (Difficult Behavior Preschool, Classroom Climate 6<sup>th</sup> Grade, Assess Plan Middle School, Support Participation High School)
- Custom Studies—activates new studies created by the user
- Study Builder—allows the user to create new studies
- Text—gives access to all the interpretation text in all the studies
- Notepad—gives the user a place to take notes or answer questions
- Internet—provides direct access to relevant Internet sites
- Credits—provides photos and brief biographies of all contributors to the CD
- Help (?)—provides an animated tutorial of the CD's functionality and history
- Stop—allows the user to close the CD down



The banner at the top of the screen shows the title of the CD on the left and the title of the activated study on the right. At the top left is the video screen with its controller at its base, which gives you control over video play. On the top right are nine probe buttons. When activated, the buttons will play a video clip and activate text and audio perspectives associated with the probe.

The first probe button in the upper left is usually titled “All Clips Overview” and allows the user to play the entire video for a given study without interruption. This helps you form a holistic view of the subjects. Each of the remaining buttons focus on specific elements or variables of teaching and learning.

When a probe button is activated, the perspective fields in the lower portion of the screen activate—providing text and audio interpretations from the point of view of various stakeholders, such as experts, professional literature, teachers, and students.

### Using the Probe Activation of Video & Commentaries

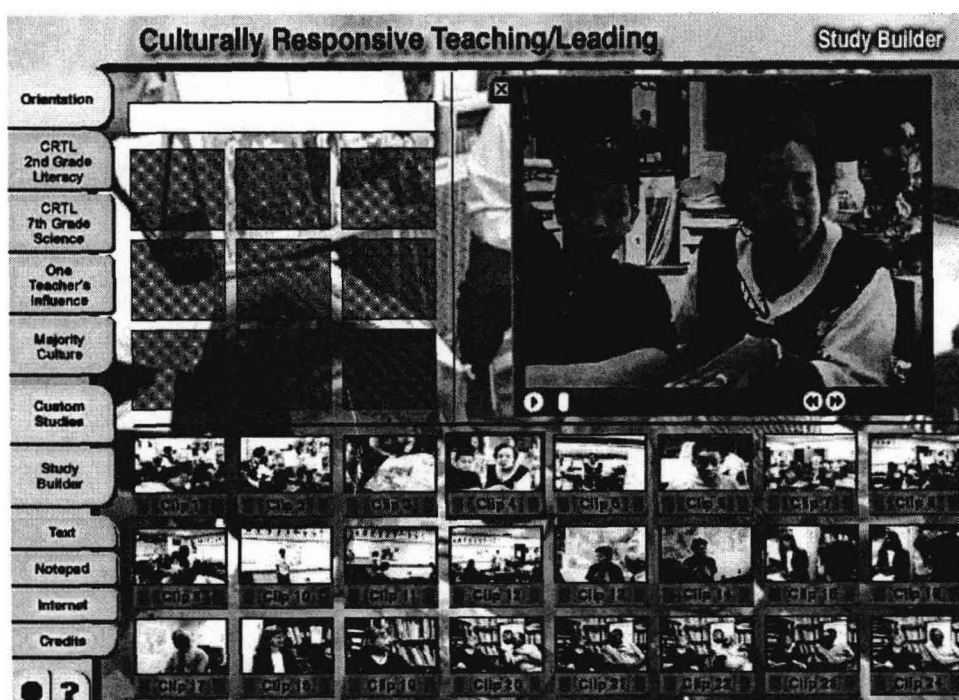
When a study has been activated it will change color. Selection of this study has activated the nine probes associated with it, namely: All Clips Overview, Anticipate Redirect, Natural Supports, Materials Space, Monitor Evaluate, Keystone Behaviors, Team Collaborate, Structure Routines, and Reveal Reasons (as shown in the screen capture above). When a probe button has been activated, a red frame will surround the image. Please note that the Expert tab will open as the default. Click on the audio controller at the bottom of the perspectives field to hear the subject’s voice, as well as read personal comments. The scroll bar on the right side of the text field allows the user to view the remaining text.



When a video has been selected and begins to play, you can stop, start, pause, rewind, or forward the clip by clicking on the buttons below the activated video clip. Additionally, by clicking on the Bonus button, you can view extension material that is specific to a particular video clip. Here, the authors of the CD have briefly described the content of each case.

## STUDY BUILDER

The Study Builder is provided so the user can go beyond exploration of the studies already created.



To create your own individual study builder, first review various video segments. To view segments:

1. Click on one of the video clips at the bottom of the Study Builder Screen.
2. Click on the Play Video button located above the clips.
3. To end the video, either click on the small X located at the upper left corner of the video screen, or click another video clip button.

Again, all video control capacities, e.g., stop, start, pause, reverse, fast forward, are available when playing video for regular studies and also for Study Builder videos.

### Choosing Video Selection in the Study Builder

After previewing various clips, move the relevant clips into a new study by clicking on any video clip button and dragging it to any of the eight video button spaces in the mid-left corner of the screen. You can choose and determine the order and number of the video clips (a maximum of